

BANJO SOLO  
(C NOTATION)

THE  
*Remick*  
(WHITNEY-WARNER)

*Mandolin & Guitar*  
*Collection No 1913*

*Stella M. Sweet*



*Arranged by*  
*Zark Myron Bickford*

PUBLISHED FOR

MANDOLIN SOLO	NET	.25
MANDOLIN OBLIGATO	NET	.25
GUITAR ACC.	NET	.25
PIANO ACC.	NET	.50
BANJO SOLO (C NOTATION)	NET	.25

*Jerome H. Remick & Co.,*  
DETROIT  
NEW YORK

**Banjo  
Solo**

THE  
*Remick*  
(WHITNEY-WARNER)

*Mandolin & Guitar*  
*Collection No 1913*



*Arranged by*  
*Zark Myron Bickford*

PUBLISHED FOR

MANDOLIN SOLO	NET	.25
MANDOLIN OBLIGATO	NET	.25
GUITAR ACC.	NET	.25
PIANO ACC.	NET	.50
BANJO SOLO (C NOTATION)	NET	.25

*Jerome H. Remick & Co.*  
DETROIT  
NEW YORK

## FOREWORD

The use of the down(▼) and up(▲) strokes, as indicated in the Mandolin parts of each selection, should be followed throughout, wherever notes having these values occur. The tremolo should be used on half notes and those of longer duration (also dotted quarters or tied notes equaling them) in Fox Trots and Waltzes and on quarter notes (or tied eighths) and those of greater value in One Steps. Careful attention to the fingering as marked for both hands in the Banjo part is essential.

The metrical or initial accent in Fox Trots (♩ = 152 - 160) and One Steps (♩ = 126 - 138) is slightly stronger than the second, but both must be somewhat exaggerated. Without strict adherence to these rules it is impossible to get the swing and snap so necessary to the proper rendition of popular dance music.

## CONTENTS

### FOX TROTS

No.

In the Land Where Poppies Bloom . . . . .	Van & Schenck . . . . .	1
You Don't Know . . . . .	Lee S. Roberts . . . . .	2
I'll Say She Does. . . . .	Kahn & Jolson . . . . .	3
Mandy and Me. . . . .	Albert Gumble . . . . .	4
My Girl of the Southland. . . . .	Al. W. Brown. . . . .	5
Arya . . . . .	Harry Tierney . . . . .	6
Tackin' 'Em Down. . . . .	Albert Gumble . . . . .	7
She Was Not So Bad For A Country Girl . . . . .	Bud DeSylva. . . . .	7
I've Got the Blue Ridge Blues . . . . .	Cooke & Whiting. . . . .	8
My Baby-Talk Lady. . . . .	Sigmund Romberg. . . . .	9
Galli-Curci Rag, The . . . . .	Sigmund Romberg. . . . .	9
Swingin' Along With Lindy . . . . .	Egbert Van Alstyne . . . . .	10
It's A Pretty Little Thing. . . . .	Harry Puck . . . . .	10
I'll Love You More For Losing You A While. . . . .	Richard A. Whiting . . . . .	11
I Can't Get Along Without You. . . . .	Egbert Van Alstyne . . . . .	11

### ONE STEPS AND MARCHES

It Might As Well Be You . . . . .	Egbert Van Alstyne . . . . .	12
Give A Little Credit to the Navy . . . . .	Albert Gumble . . . . .	13
For Your Boy and My Boy. . . . .	Egbert Van Alstyne . . . . .	14
Madelon. . . . .	Camille Robert. . . . .	15
Georgia Land. . . . .	Seneca G. Lewis. . . . .	16
If She Means What I Think She Means. . . . .	Jackson & DeSylva . . . . .	17
But- After the Ball Was Over . . . . .	Bud DeSylva. . . . .	17
Canteen Canter, The . . . . .	Case White . . . . .	18
Cotton Hollow Harmony. . . . .	Richard A. Whiting . . . . .	19

### WALTZES

Till We Meet Again. . . . .	Richard A. Whiting . . . . .	20
Little Birch Canoe and You, A. . . . .	Lee S. Roberts . . . . .	21
Loyalty Waltz. . . . .	H. B. Blanke . . . . .	22

The above compositions are published separately as Songs or for Piano Solo, and may also be had for Band and Orchestra.

# In The Land Where Poppies Bloom

Banjo Solo

FOX TROT

(Tune 4th String to D)

By VAN & SCHENCK

1

*mf* *ff*

*mf-ff*

*f*

Copyright MCMXVIII by Jerome H. Remick & Co., New York & Detroit  
International Copyright Secured



## SLOW FOX TROT

**By LEE S. ROBERTS**  
Composer of "Smiles"

**Banjo Solo**  
(Tune 4th String to D)

2

Composer of "Smiles"

4P 7B

*f*

*mf*

2P

*p-f*

6P 12B 9P

2B 6P 2B 6P

7B 11P 10P

11P 8B 5B

10B 12P 11P 14B 10B

8P 5B 2B 10B 9P 10P

8P

*f*

(3) D.C. last

Copyright MCMXVIII by Jerome H. Remick & Co., New York & Detroit  
International Copyright Secured

# I'll Say She Does

Banjo Solo

FOX TROT

By DE SYLVA, KAHN & JOLSON

This musical score is for a Banjo Solo, written in treble clef with a key signature of one sharp (F#). The tempo is marked 'FOX TROT'. The score consists of ten staves of music. It begins with a '3' time signature and a '5B' fingering. The first staff includes a 'ff' (fortissimo) dynamic marking. The second staff has 'fz' (forzando) and 'mf' (mezzo-forte) markings. The third staff has a '3' time signature. The fourth staff has a '2B' fingering. The fifth staff has a '4' time signature. The sixth staff has a 'mf-ff' dynamic marking. The seventh staff has a '6P5B' fingering. The eighth staff has a '5B' fingering. The ninth staff has a '2B' fingering. The tenth staff has a 'ff' dynamic marking and an '8P' fingering. The score includes various musical notations such as eighth notes, sixteenth notes, and chords, as well as specific fingering instructions (e.g., 5B, 2B, 4, 3, 1, 0, 2, 3, 4, 5, 6P5B, 8P) and dynamic markings (ff, fz, mf, mf-ff).

Copyright MCMXVIII by Jerome H. Remick & Co., New York & Detroit  
International Copyright Secured

# Mandy and Me

FOX TROT

Banjo Solo

By ALBERT GUMBLE

The musical score is written for a Banjo Solo in 4/4 time, featuring a key signature of one sharp (F#). The piece is a Fox Trot. The notation includes various musical symbols such as treble clef, key signature, time signature, and dynamic markings. The score is divided into ten staves, each containing a line of music. The music is characterized by a mix of eighth and sixteenth notes, often beamed together in groups. There are several triplets and sixteenth-note runs throughout the piece. The dynamics range from *f* (forte) to *ff* (fortissimo). The score includes various fingerings and bowings indicated by numbers and letters above the notes. The piece concludes with a *D.C.* (Da Capo) instruction.

4 *f* *mf* *cresc.* *mf-ff* *ff* *D.C.*

Copyright MCMXVIII by Jerome H. Remick & Co., New York & Detroit  
International Copyright Secured

# My Girl Of The Southland

**Banjo Solo**

**FOX TROT**

By AL. W. BROWN

(Tune 4th String to D)

5

*mf* *cresc.* *ff* *mf*

*mf-ff*

*ff*



Eyes Of The Night  
INTERMEZZO FOX TROT

By HARRY TIERNEY

13P.

This page of musical notation is for a piano concerto, featuring multiple staves with complex rhythmic patterns, dynamic markings, and performance instructions. The notation includes various musical symbols such as notes, rests, and accidentals, along with dynamic markings like *ff marc.*, *p*, *f*, *mf*, *fpp*, *Grandioso*, *molto martellato*, *espressivo*, *dim.*, *pp*, and *ff*. Performance instructions include *martellato*, *D.S. al*, and *marc.*. The notation is organized into systems, with some staves labeled "Trio" and others featuring specific performance markings like "13P", "12B", "9B", "8P", "10B", "5P", "4B", "3P", "2P", "1P", "10B", "8P", "4B", "3P", "2P", "1P", "10B", "8P", "4B", "3P", "2P", "1P". The page is numbered "6" in the top left corner.

# Tackin' 'Em Down

Banjo Solo

and She Was Not So Bad For A Country Girl

FOX TROT

By GUMBLE & De SYLVA

("Tackin' 'Em Down")

7 *ff*

*mf* 2 B

*fz* *mf-ff*

*p both times*

*mf-ff*

*last* *ff* *Fine*

("She Was Not So Bad For A Country Girl")

*mf-ff* 2 B

*p both times* 2 B

*mf-ff* 2 B

*ff* *D.S. al*

# I've Got The Blue Ridge Blues

FOX TROT

Banjo Solo

(Tune 4th String to D)

By COOKE & WHITING

The musical score is written for a Banjo Solo in G major (one sharp) and 2/4 time. It consists of 12 staves of music. The notation includes various banjo-specific techniques such as double bass (B), single bass (P), and triplets (3). Fingerings are indicated by numbers 1-4. Dynamics include *f*, *mf*, *ff*, *p*, and *fz*. The piece concludes with a 'Fine' marking and a 'D.S. al.' (Da Capo) instruction. The key signature has one sharp (F#), and the time signature is 2/4.

Copyright MCMXVIII by Jerome H. Remick & Co., New York & Detroit  
International Copyright Secured

# My Baby-Talk Lady

and The Galli-Curci Rag

FOX TROT

**Banjo Solo**  
(Tune 4th String to D)

By SIGMUND ROMBERG

("My Baby-Talk Lady")

9 *mf*

*p-f*

*p both times* *f* *Fine*

("The Galli-Curci Rag")

*ff*

*1 cresc.* *poco* *a* *poco*

*7B* *ff* *D. S. al*

Copyright MCMXVIII by Jerome H. Remick & Co., New York & Detroit  
International Copyright Secured

Sung by Marie Cahill in "Just Around the Corner"

# Swingin' Along With Lindy

and It's A Pretty Little Thing

Banjo Solo

FOX TROT

By VAN ALSTYNE & PUCK

10 ("Swingin' Along With Lindy")

*mf*

*cresc.*

*p-f*

2B

01

032

1.

2.

04

8P

("It's A Pretty Little Thing")

*p-f*

5P

2P

5P

3B

5B

2B

3B

7B

4B

1.

2.

Copyright MCMXVIII by Jerome H. Remick & Co., New York & Detroit  
International Copyright secured

D.C.

# I'll Love You More For Losing You A While and I Can't Get Along Without You

## Banjo Solo

(Tune 4th String to D)

## FOX TROT

("I'll Love You More For Losing You A While") By WHITING and VAN ALSTYNE

11

*mf*

*p*

*f*

*mf ff*

*cresc.*

*fz*

*cresc.*

*fz*

*dim.*

*mf ff*

*D.S. al*



# It Might As Well Be You

**Banjo Solo**

(Tune 4th string to D)

**ONE STEP MARCH**

By **EGBERT VAN ALSTYNE**

The musical score is written for a Banjo Solo in G major, 2/4 time. It consists of 12 staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-4 above notes. Percussion-like effects are marked with 'x' and 'ff' (fortissimo). The score includes several technical annotations: '10 P 12 B' at the top, '2 B' and '5 P' in later staves, and a 'D.S. al' (Da Capo) instruction at the end. The piece begins with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is indicated by the title 'ONE STEP MARCH'. The score is a single system, with each staff representing a line of music. The notation is in standard musical notation, with a treble clef and a key signature of one sharp. The dynamics range from 'f' (forte) to 'ff' (fortissimo). The piece concludes with a 'D.S. al' (Da Capo) instruction, indicating a repeat of the section.

Copyright MCMXVIII by Jerome H. Remick & Co., New York & Detroit  
International Copyright Secured

## Give A Little Credit To The Navy

## ONE STEP MARCH

## Banjo Solo

By ALBERT GUMBLE

[illegible]

Copyright MCMXVIII by Jerome H. Remick & Co., New York & Detroit  
International Copyright Secured

# For Your Boy And My Boy

## MARCH ONE STEP

### Banjo Solo

By EGBERT VAN ALSTYNE

14

*ff* *mf* *f* *ff* *mf* *ff* *p both times* *cresc.* *poco* *a 2* *poco* *ff*

5 B 12 P 13 P 10 B 5 B 5 B 1 5 B 8 P 7 P 8 P 5 B 4 B 8 P 8 B 12 B 11 P 10 B 8 P 11 P 6 P 4 P 2 B 5 B 4 P 5 B 3 P 9 B 5 B 7 B 4 P 5 B 9 P 5 B 9 B 10 B 7 B 11 P 12 B 11 P 14 B 12 B 10 B 8 P 12 B 8 P 5 B 8 P 10 B 9 P 10 B 4 P 5 B 8 B 2 B 6 P 10 B 9 P 10 B 4 P

Copyright MCMXVIII by Jerome H. Remick & Co., New York & Detroit  
International Copyright Secured

*ff*  
D. S. al

# MADELON

Banjo Solo

ONE STEP

By CAMILLE ROBERT

15

*ff marc.*

*mf*

*fz*

*mf-ff*

*f*

*ff*

*D.C.*

*Last*

# Georgia Land

## Banjo Solo

(Tune 4th String to D)

Marcato

### CHARACTERISTIC ONE STEP

by SENECA G. LEWIS

The musical score is written for a banjo solo in G major (one sharp) and 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo/mood is indicated as 'Marcato'. The score is divided into several systems of music. The first system starts at measure 16. The notation includes various musical symbols such as notes, rests, and fingerings (e.g., 0, 1, 2, 3, 4). Dynamic markings like *f*, *mf*, and *ff* are present. There are also performance instructions like '4P' and '2B'. The score includes a 'TRIO' section starting at measure 24, marked with a double bar line and a 'TRIO' label. The key signature changes to F major (no sharps or flats) for the trio. The score concludes with a 'Fine' marking and a double bar line. The bottom right corner of the score features the text 'D.S. Trio al'.

*Sung in Ziegfeld's Follies of 1918*

# If She Means What I Think She Means

**Banjo Solo**

and But - After The Ball Was Over

(Tune 4th string to D)

ONE STEP

By JACKSON & De SYLVA

("If She Means What I Think She Means")

The musical score is written for a banjo solo in G major, 2/4 time. It consists of 17 measures. The notation includes various musical symbols such as treble clef, key signature (one sharp), time signature, and dynamic markings like *mf* and *p-f*. Fingerings are indicated by numbers 1-4 above notes. Specific techniques are labeled with letters: 5P, 4B, 2B, 7P, 5B, 2B, 5P, 6P, 7B, and 8P. The score is divided into two sections: the first 12 measures are for "If She Means What I Think She Means" and the last 5 measures are for "But - After The Ball Was Over". The piece concludes with a double bar line and the marking *D.C.*



## CANTONMENT ONE STEP

By CASE WHITE

18

2 B 4 B 3 4 4 2 2 (trem.) 2 B

mf f p

marcato

mf

4 P 7 B 4 B

cresc. poco a poco f

mf

6 B 4 P

mf f

5 P

3 B 9 B

ff

2 B

(Cannon) (gva)

cresc. f

Copyright MCMXVIII by Jerome H. Remick & Co., New York & Detroit.  
International Copyright Secured

# Cotton Hollow Harmony

## Banjo Solo

(Tune 4th String to D)

## ONE STEP MARCH

By RICHARD A. WHITING

19

4B 3P 2B 38P 7P 4B

*ff* *mf* *cresc.* *ff* *mf* *ff* *Fine*

# Till We Meet Again

WALTZ

Banjo Solo

By RICHARD A. WHITING

20

*f* *mp* *p* *con espress.* *p-f* *Fine* *D.S.al*

Copyright MCMXVIII by Jerome H. Remick & Co., New York & Detroit  
International Copyright Secured

# A Little Birch Canoe And You

Banjo Solo

WALTZ

By LEE S. ROBERTS

(Tune 4th String to D)

21

Dreamily

7B 7B 8B 6P 4 10P 7B 6P 7P 7B 9B 7P 7B 4P 9B 7P 6P 7B 6P 7P 7B 9P 6B 8P 7P 7B 8B 6P 10P 7B 6B 7B 4B 8P 2B 5B 7B 7B 8P 8P 8B 6P 7B 8P

*Fine*

*D.S. al*

## Banjo Solo

*Composer of*

[illegible]



# REMIK'S FAMOUS MANDOLIN COLLECTIONS

## THE WORLD'S BEST MARCHES

Arranged by LOUIS TOCABEN

For 1st Mandolin, 50c.; 2nd Mandolin, 50c.; Guitar, 50c., and  
Piano Accompaniment, \$1.00.

*The Most Complete Collection of Famous Marches ever published under one cover*

## STANDARD MANDOLIN SOLOS

Arranged by LOUIS TOCABEN

For 1st Mandolin, 50c.; 2nd Mandolin, 50c.; Guitar, 50c., and  
Piano Accompaniment, \$1.00.

*From the works of the Classic and Modern Composers.*

## THE WORLD'S BEST MEDLEY OVERTURES

Arranged by LOUIS TOCABEN

For 1st Mandolin or Violin, 50c.; 2nd Mandolin or Violin, 50c.;  
Guitar, 50c., and Piano Accompaniment, \$1.00.

*Containing the Most Popular Airs of All Countries. Artistically Arranged.  
Medium Grade.*

## THE REMICK (WHITNEY-WARNER) MANDOLIN AND GUITAR COLLECTION ISSUED SEMI-YEARLY

*Containing the Most Popular Songs and Instrumental Hits of the Day, especially  
Arranged in the Prevailing Dance Forms.*

For Mandolin Solo, net, 25c.; Mandolin Obligato, net, 25c.; Guitar  
Accompaniment, net, 25c.; Piano Accompaniment,  
net, 50c., and *Banjo Solo*, net, 25c.

*Note.*—The Banjo Solo Books from Nos. 1 to 17A are in A Notation.  
Beginning with 17B and thereafter in C Notation.

— PUBLISHED BY —  
**JEROME H. REMICK & CO.**  
DETROIT---NEW YORK